

Daumier

in retrospect, 1808-1879

A revolutionary artist of his time



The Armand Hammer Collection

Catalog Supplement

Cover:
ÉTUDE DE TÊTES
Study of Heads
Charcoal
6-1/2 x 8-1/2

The Armand Hammer Foundation makes possible exchanges of art,
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First Work

WORTBLICKER

Daumier in retrospect, 1808-1879



The Corcoran Gallery of Art
September 21 — December 18, 1979

The Armand Hammer Daumier Collection
founded by George Longstreet

INTRODUCTION

On the occasion of the Corcoran's exhibition of selections from the Armand Hammer Daumier collection, nine recently acquired works are being shown with the collection for the first time. The eight drawings and one sculpture illustrated on the following pages form only part of the overall treat that Corcoran viewers will experience by visiting the exhibition.

Included in the exhibition are 178 lithographs, among them an example of Daumier's only poster; Daumier's only known etching; 20 bronzes; a magnificent oil painting, "The Lawyers" (also known as "The Bar"); one watercolor; and 12 drawings. The exhibition also provides the only opportunity to see a rare lithographic stone that still bears Daumier's drawing and the impression pulled from it.

All works in the exhibition (except for the nine reproduced here) are documented in the substantially illustrated catalog prepared by Elizabeth Mongan. The catalog is divided into sections by medium, with the lithographs occupying the major portion of text and illustration. A bibliography and explanatory notes are included, as well as reference to standard Daumier sources such as Delteil and Wasserman. The catalog and this supplement serve as points of departure for further study and enjoyment of Daumier.

The challenge of presenting the work of Daumier is matched only by our joy in making the attempt. So many avenues of interpretation are present that the possibilities are intimidating. We are particularly in awe when faced with the task of communicating some of the treasures of The Armand Hammer Foundation Collection, for no other privately-held group of Daumier works equals the riches that it has for our visitors. Perhaps all that we can do is present the works clearly in select groupings and let others discover for themselves the wit, passion and intellect of this truly unique artist.

The curious celebration we mark — the one-hundredth anniversary of a death — is an excuse and an opportunity to rejoice again in the fact that Daumier lived. At least this centennial gives us a chance to present the collection in our national capital. As viewers move from one image to the next, they will perceive the messages sent by Daumier on humanity's behalf from the midst of the nineteenth century; one cannot help but reflect on their remarkably contemporary meanings.

As former colleagues at the Smithsonian Institution it is a particular pleasure for us to cooperate on this exhibition.

Peter Marzio
Director
The Corcoran Gallery of Art

Dennis Gould
Director
The Armand Hammer Art Foundation

FOREWORD

This exhibition celebrates the genius of Honoré-Victorin Daumier by displaying an outstanding selection of his prints, drawings and sculptures. All the works come from the extraordinary art collection of Corcoran trustee Dr. Armand Hammer. Dr. Hammer, who joined the Board of Trustees last year, has enabled the Corcoran to establish a free admissions program and has provided the financial means to renovate the Hemicycle Auditorium within the historic Corcoran building. To Dr. Hammer's generosity we also are indebted for this important Daumier exhibition.

While the emphasis of the Corcoran's permanent collection and its exhibition program is mainly on American art of the 19th and 20th centuries, it is nevertheless an ideal institution for the Daumier exhibition. The Corcoran building, a superb example of the *fin de siècle* Beaux Arts style by the American architect Ernest Flagg, has officially been designated a national historic monument. Its Clark Wing contains the exquisite Grand Salon from the Hotel D'Orsay, built for Louis XVI of France several decades before the birth of Daumier. Designed and constructed with loving care for royalty, this beautiful room marked the beginning of the end of a glittering period in French social history. As visitors to the exhibition will see, the lavish pretensions of the bourgeoisie that sought to emulate aristocratic modes have supplied many favorite themes for Daumier, the inordinate artistic satirist without peer. The period setting of the French Room reflects in some measure the Beaux Arts inspiration of the Corcoran building itself.

The current exhibition also includes gems from the Corcoran's own collection: a selection of paintings by Daumier's French contemporaries, fitting companions to the masterpieces from Dr. Hammer's private collection.

The Corcoran Gallery of Art is proud and pleased to present to the Washington public this exhibition of the works of one of the great artists of the 19th century whose wry yet cogent satirical commentary on French social mores still retains a degree of relevance to our own time.

To Dr. Armand Hammer we express our sincere gratitude. How many gifts of art are so profoundly beautiful and so much fun at the same time?

David Lloyd Kreeger
President
Board of Trustees
The Corcoran Gallery of Art

A MESSAGE FROM ARMAND HAMMER

We tend to judge art in the light of our own needs, our own source of inspiration, our own reality. Daumier understood this, and he is often quoted as having said, "one must be of one's own time." Yet the artist sees with an eye that the vision of ordinary perception cannot see, and through the genius of Daumier one sees the attitudes of Paris, the history of France, and replicated in his works one senses and experiences his time and place.

The renowned art historian, John Canaday, said, "Daumier in sixteenth-century Rome might have been Michelangelo, or in seventeenth-century Amsterdam, Rembrandt. But he lived in nineteenth-century Paris and was Daumier, a man who earned his living drawing for popular consumption . . . Michelangelo, Rembrandt, and Daumier are equals and brothers."

My desire had been for some time to acquire original works by Daumier. It was at the Goldsmith sale in 1970 that I had my first opportunity to acquire a fine example of Daumier's work, a watercolor, "The Pleading Lawyer" [catalog no. 185]. Since then I have been fortunate in obtaining several original drawings [catalog nos. 186, 187, 188 and 189]. Eight new drawings are exhibited here with the collection for the first time [supplement nos. 1-8].

The several years that have passed since I acquired the collection founded by George Longstreet have served to confirm my interest in Daumier. In augmenting that collection, I have acquired an important oil, "The Lawyers" ("The Bar") [catalog no. 184] and a number of original bronze sculptures [catalog nos. 165-183]. The search for new examples of this revolutionary artist's work has been thoroughly enjoyable.

As a trustee of The Corcoran Gallery of Art, I am doubly pleased that selections from my Daumier collection can be presented here to the people of our capital city.

Armand Hammer
The Armand Hammer Foundation

CATALOG ADDITIONS

NOTE: Dimensions for works on paper are in inches; height precedes width.



I.
ÉTUDE DE TÊTES
Study of Heads

Charcoal

6-1/2 x 8-1/2



2.

FEUILLE D'ÉTUDES, AU PALAIS DE JUSTICE
Studies at the Palace of Justice

Pen and ink
after 1846
11-1/2 x 16



3a.

UN AVOCAT PLAIDANT — recto

A Pleading Lawyer

Charcoal, pen, and India ink

c. 1886

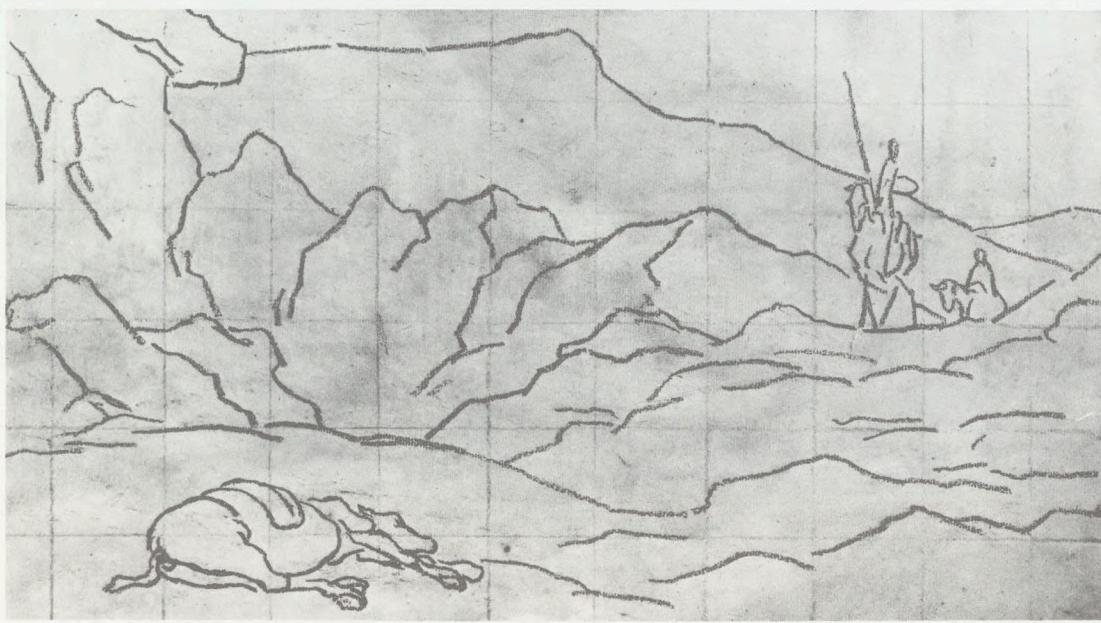
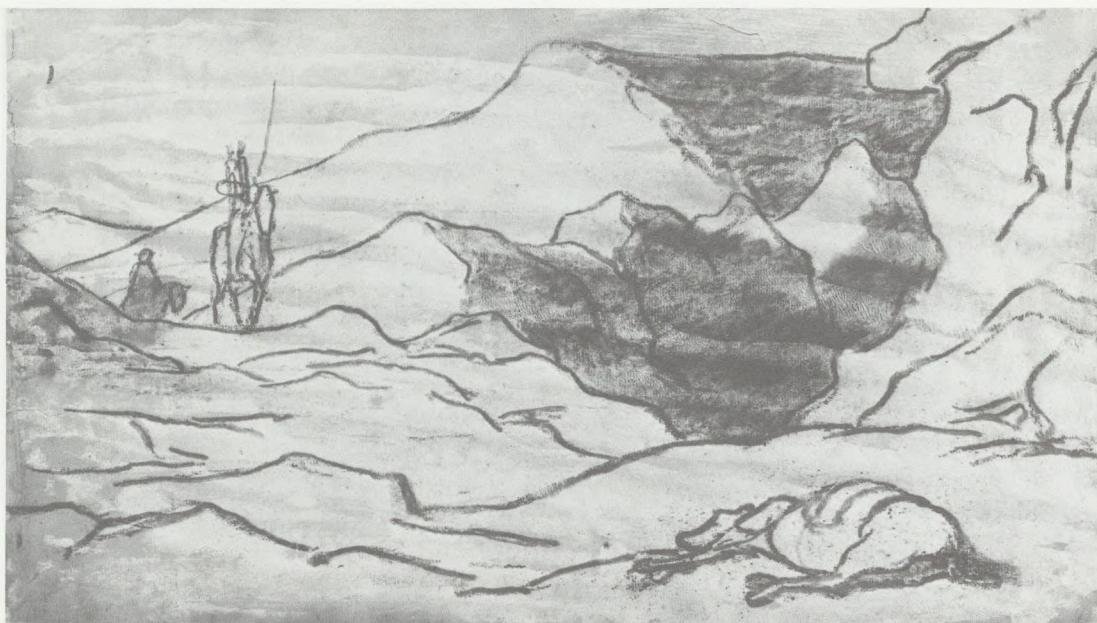
4-3/4 x 9-3/8

3b.

DEUX ÉTUDES D'UN ABOYEUR — verso

Two Studies of a Barker

Charcoal



4a.

DON QUICHOTTE DANS LES MONTAGNES — *recto*

Don Quixote in the Mountains

Charcoal and white gouache

c. 1866

9-1/2 x 17

4b.

DON QUICHOTTE DANS LES MONTAGNES — *verso*

Charcoal on paper squared for transfer



5.

QUATRE HOMMES EN BUSTE

Study of Four Men

Pencil, pen and brown ink
6-3/8 x 10-1/4



6.

VULCAIN

One of seventeen caricatures drawn by Daumier as costume designs

Pen, India ink, charcoal and watercolor

c. 1853

10-3/4 x 7-1/2



7a.
LES SPECTATEURS — *recto*
The Spectators

Pen and India ink with gray wash
5-3/4 x 6-3/4

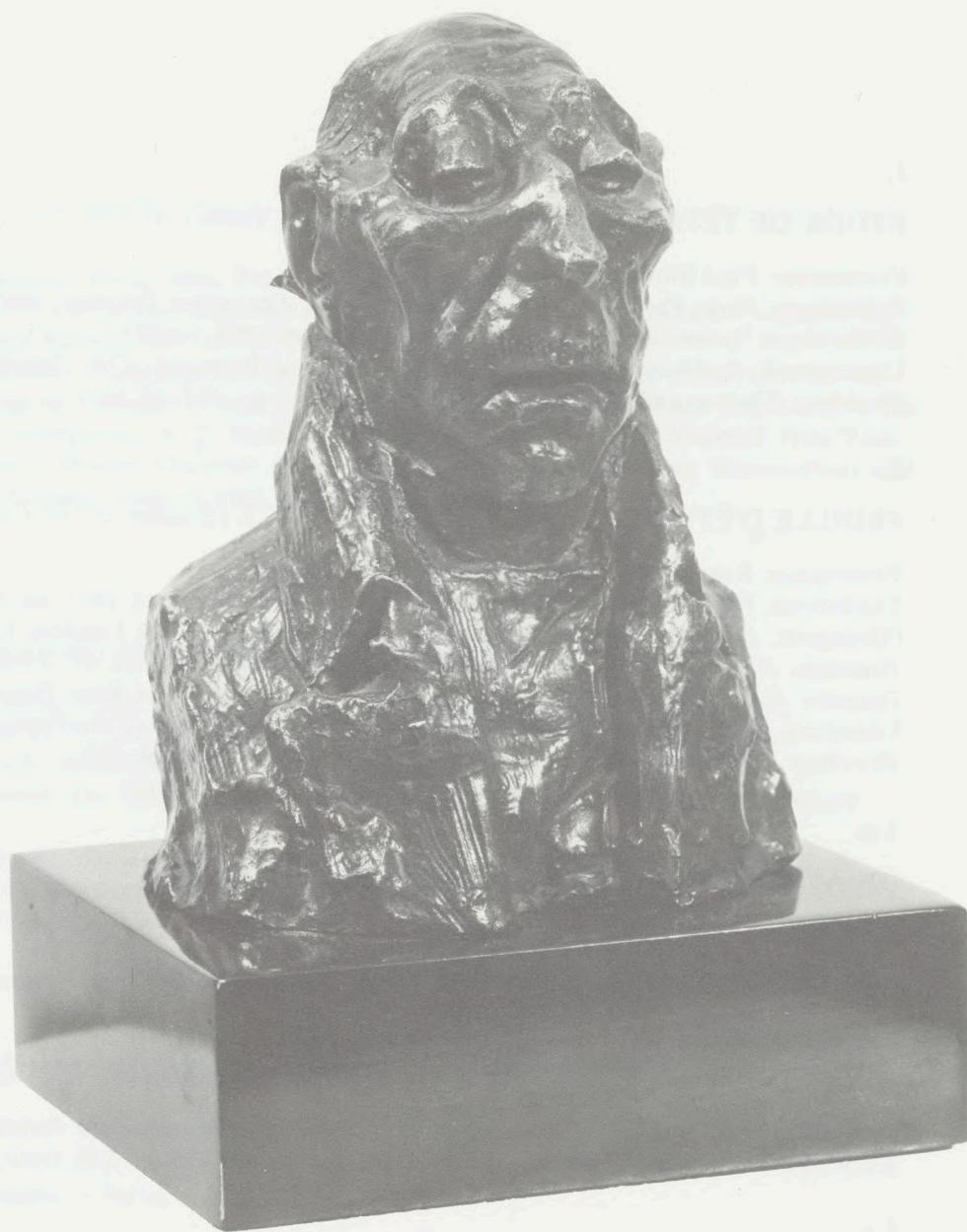
7b.
UN COUPLE — *verso*
A Couple

Pen and India ink with gray wash



8.
DON QUIXOTE
Don Quixote

Pen and brown ink
12-3/8 x 9-1/8



9.
TARTUFFE (FULCHIRON)
Jean-Claude Fulchiron (1774-1859)

Cast bronze; h: 6-3/8
Markings: MLG; inside 24/30

CATALOG ADDITIONS

1.

ÉTUDE DE TÊTES (*Study of Heads*)

Provenance: Paul Bureau, Paris.

Exhibitions: Paris, Palais de l'École des Beaux-Arts, *Exposition Daumier*, 1901, no. 165; Paris, Bibliothèque Nationale, *Daumier, Le Peintre Graveur*, 1958, no. 173.

Literature: K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Thames and Hudson, London 1968, vol. II, no. 164, pl. 33.

2.

FEUILLE D'ÉTUDES, AU PALAIS DE JUSTICE (*Studies at the Palace of Justice*)

Provenance: Roger Marx, Paris; Claude Roger Marx, Paris.

Exhibitions: Paris, Galerie Dru, *Aquarelles et Dessins de Daumier*, 1927, no. 61; Paris, Musée de l'Orangerie, *Daumier: Peintures Aquarelles Dessins*, 1934, no. 126; London, The Leicester Galleries, *Paintings, Drawings and Lithographs by Honoré Daumier*, 1936, no. 47; Vienna, Albertina, *H. Daumier Ausstellung: Zeichnungen, Aquarelle, Lithographien und Klein Plastiken*, 1936, no. 51.

Literature: K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Thames and Hudson, London 1968, vol. II, no. 616, pl. 233.

3 a.

UN AVOCAT PLAIDANT (*A Pleading Lawyer*) — recto

3 b.

DEUX ÉTUDES D'UN ABOYEUR (*Two Studies of a Barker*) — verso

Provenance: M. Joyant, Paris; Maurice Loncle, Paris.

Exhibitions: Paris, Bibliothèque Nationale, *Daumier, Le Peintre Graveur*, 1958, no. 169; Paris, Musée Cognacq-Jay, *Daumier*, 1961, no. 16.

Literature: K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Thames and Hudson, London 1968, vol. II, no. 626, pl. 236, recto, 508, pl. 175 verso.

4 a.

DON QUICHOTTE DANS LES MONTAGNES (*Don Quixote in the Mountains*) — recto

4 b.

DON QUICHOTTE DANS LES MONTAGNES — verso

Provenance: M. Joyant, Paris; Maurice Loncle, Paris.

Exhibitions: Paris; Musée des Arts Décoratifs, *Un Siècle de Caricature*, 1932, no. 400; Paris, Bibliothèque Nationale, *Daumier, Le Peintre Graveur*, 1958, no. 218; London, The Tate Gallery, *Daumier, Paintings and Drawings*, an exhibition organized by the Arts Council of Great Britain, 1961, no. 230.

Literature: K. E. Maison, *Daumier Studies I*, in *The Burlington Magazine*, London, January 1954, p. 14, figs. 9 and 10; K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Thames and Hudson, London 1968, vol. II, nos. 442 and 443, pl. 149.

5.

QUATRE HOMMES EN BUSTE (*Study of Four Men*)

Provenance: Marcel Lecomte, Paris; Alex. Reid and Lefevre, London.

Exhibition: London, The Tate Gallery, *Daumier Paintings and Drawings*, an exhibition organized by the Arts Council of Great Britain, 1961, no. 171.

Literature: Honoré Daumier, *L'autograph au Salon de 1865 et dans les Ateliers*, Paris 1865, no. 11, p. 88 (a sheet of drawings by Daumier of which two in the top row are copies of the four heads in this drawing regrouped and juxtaposed); K. E. Maison, *Daumier Drawings*, Thomas Yoseloff, New York 1960, pl. 13; K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Thames and Hudson, London 1968, vol. II, no. 165, pl. 34.

6.

VULCAIN (*One of seventeen caricatures drawn by Daumier as costume designs*)

Provenance: Delphine Baron, Paris; Henri Rouart, Paris (sale, Paris, Galerie Manzi-Joyant, 16th December 1912, no. 61, ff. 570); M. Cottreux, Paris; Maurice Loncle, Paris; M. Gautier-Lathuille, Paris (sale, Paris, Hôtel Drouot, 10 June 1964, no. 130).

Exhibitions: Prague, *French Art*, 1956, no. 34; Paris, Bibliothèque Nationale, *Daumier Le Peintre Graveur*, 1958, no. 148.

Literature: Erich Klossowski, *Honoré Daumier*, Munich 1923, p. 95, no. 105N (catalogued); K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Thames and Hudson, London 1968, vol. II, no. 469, pl. 158.

7 a.

LES SPECTATEURS (*The Spectators*) — recto

7 b.

UN COUPLE (*A Couple*) — verso

Provenance: O. Saincere, Paris.

Literature: K. E. Maison, *Some Additions to Daumier's Oeuvre*, *The Burlington Magazine*, vol. CXII, September, 1970, p. 623, fig. 88.

8.

DON QUIXOTE (*Don Quixote*)

Provenance: Benjamin Leroux, Paris; Madame H. Leroux, Paris.

Literature: K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, London, 1968, vol. II, no. 423 (illustrated).

This is one of the three preliminary drawings for the *Don Quixote* paintings in the Nationalgalerie, Berlin (M. II, 52) and the Oskar Reinhart collection, Winterthur (M. I, 207).

9.

TARTUFFE (FULCHIRON) — *Jean-Claude Fulchiron (1774-1859)*

Provenance: Sagot, Le Garrec & Cie., Paris.

Literature: Cf. Maurice Gobin, *Daumier Sculpteur*, 1952, no. 3, pp. 170-171 (illustrations of lithographs L. D. nos. 53 and 183 and terra-cotta bust). Cf. Jeanne L. Wasserman, catalog of the exhibition: Cambridge, Massachusetts, Fogg Art Museum, Harvard University, *Daumier Sculpture, A Critical and Comparative Study*, 1969, nos. 13a-d, pp. 82-84 (illustrations of unbaked, painted clay busts, another bronze cast; terra-cotta painted reproduction).

